

SACRED DANCE GUILD

JOURNAL

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President's Message ----

It warms my heart and gives me extra thrill to read the returns from the Skills Bank and Leadership Request Forms. So many members make Board jobs, social work, computers, teaching, clergy positions, and other arts a part of their "life dance." Thank you for responding and giving me that special source for insight into your wonderful lives. AND... if you haven't responded, please do.

Some exciting things have been unfolding from this end of the Guild.

- 1. Plans are being laid for a new look for the <u>Journal</u> by next fall, which means more material under one cover and a new means of income through ad support.
- 2. Professional print analyses have given us impetus for goal-setting through SHARING our information, philosophy, and publications with an expanded market, thereby encouraging new memberships and educating more people about worship through dance.
- 3. OUTREACH '86 has had a huge response, making it more than possible to host numerous workshop opportunities for the maximum number of members.
- 4. An International Sacred Dance Festival is planned for July '86 in Avignon, France, to which Omega and Body and Soul Companies have been invited to represent the U.S.
- 5. The Board has allocated up to \$500 for three separate design teams to organize a regional festival under the Pilot Project guidelines.
- 6. An extensive annotated sacred dance bibliography is being compiled for publication this summer. Collaboration with Phoenix Power and Light Co. (formerly CMPD) has made it possible to maintain this list on computer. (See Board minutes and separate article).
- 7. Schuyler Creative Arts Institute near San Francisco has opened doors of communication with the Guild to further both organizations' efforts to educate institutions and clergy about expanding worship programs through dance and other arts.

I hope that the summer season will bring renewed opportunities for growth in worship for all Guild members. Prayers are extended to our neighbors in the Phillipines who have suffered under a greedy monarchy, and who may now see a glint of freedom for their lives and families. May our continued challenge to spread peace and hope throughout our communities and the world be ever-present on our minds and in our bodies as we plan daily private meditation, workshops, and worship experiences.

Shalom -



Sacred Dance Guild

President: Barrie Gibby

Vice-President: Dorothy Johnson
Recording Secretary: Kay Troxell
Corresponding Secretary: Ruth Becker
Treasurer: Sharon Miller-Rodakowski

Treasurer: Sharon Miller-Rodakowski
Membership Director: Ellen Roberts Young

Program Director: Helen Castle
Journal Editor: Toni' Intravaia

Director of Regions and Chapters: Martha Fairbank

Publicity Director: Virginia B. Shuker

Resources Director: Alice Rader

Archivist: Susan Cole

Directors-at-Large: 1983-1986: Gloria Castano, Carolyn Deitering, Virginia Huffine; 1984-1987: Carla DeSola, Betty Bateman, Doug Adams; 1985-1988: Bonnie Dawn Eddy, Connie Fisher, Dana Schlegel.

The <u>JOURNAL</u> is the official organ of the Sacred Dance Guild, a non-profit corporation with international membership devoted to dance in worship.

POLICY STATEMENT

The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo, and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board.

The <u>Directory</u> is intended only for the use of Guild members in carrying out the activities and purposes of the Guild.

Sacred Dance Guild, Post Box 177, Peterborough, New Hampshire 03458.



Editorial

It is the end of another year as far as the <u>Journal</u> is concerned. Each year, as I look back, and continue to look forward, I note the errors, the omissions, the new, the old, but always a CONTINUANCE. Several SDG members have been inquiring about the inclusion of activities across the country. In the last few years, the custom has been to include all of this in the Spring issue, and so it is again this spring. There are so many interesting articles in this particular issue, that I hope you all will take time to read them. AT THE SAME TIME I hope you will take time to write an article.

The THEME of the Fall Journal will be reports from OUTREACH '86. There will be one person assigned to each, but if you SDG membbers happen to be in attendance, write to the Journal. We need you. The THEME of the Winter Journal will be SACRED DANCE BEYOND THE SANCTUARY. This was suggested as one idea from the Board and as editor and as a member I think it most splendid. So many of us do exactly that, but have we thought about it. What makes it good? What makes it hold to that term "Sacred"? What kind of audience does it draw? Does that audience then go back to places of worship and want to make the worship more meaningful through dance? Again the Spring Issue will be devoted to the activities, so keep the news coming when you have it and we will print it, perhaps not always in full, but we will get it out.

The Journal is trying to keep to 24 pages so often we have to hold back articles until the next issue. The Journal is also trying to update its way of printing, its way of look, so know we are in there trying to give you the very best, but CONTENT is our by-word!

Toni'

JOURNAL DEADLINES:

March 15

August 15

December 15

Editorial Post-script: Look forward to the Bio not only of your editor, but also of the <u>Journal</u> in the Fall issue.

EXECUTIVE BOARD MEETINGS

All SDG members are welcome to attend

May 18, 1986, Sunday, 1:00 p.m.
June date to be announced.
Meetings are held in the Parish House
Library, St. James Church, 119 North Duke
Street, Lancaster, Pennsylvania.

Letters to the Editor

From Arline G. Terrell, 211 Ferguson Avenue, Newport News, Va., 23601: After we (3 of us not yet a sacred dance grup) draped the sanctuary in black on Maundy Thursday, a friend wrote the enclosed poem. That was almost a year ago. Now, this friend and several others have helped me form the Moving Spirit...a joy to us all. We dance weekly, and have danced together in two churches P.S. The Journal means so much to me!

MAUNDY THURSDAY

Dancers sweep death
in the door, bearing
it down the aisle,
while draping
the congregation
in moments of drama
that transcend
mundane musings,
settled like dust
in the corners
of our craving souls.
(Frances Honick of the Moving Spirit)

From Martha Fairbank, Director of Regions and Chapters, 1515 Pinecrest Road, Durham, NC 27705:
Time flies along - and I expect the next issue of the SDG Journal is chugging along. What a job that must be. Will this one be printed somewhere else?

I got a rather unsettling letter from Nancy Brock in New Jersey (the Regional Director there). She said she'd hassled people to send her news of their doings and had sent it in to meet the August 15 and Dec. 15 deadlines and then found that they didn't get into those issues. And I'm wondering what happened. She was embarrassed in trying to explain to people why nothing was in those issues. Did you not get the material, was there too much, or what happened? I know you can't put it all in and need to boil it down — even a line or two would be sufficient.

Can I suggest that as well as "chapter news" (with a heading) each issue, that there be "regional news" with a heading? And I like the "letters to the editor" section. It helps us communicate and feel more like a network. If people would only do that more it would help the members in all regions and chapters to feel connected, but particularly the ones in states where there are no chapters, or regional directors. I really worry about the lonely members out there who are one of two or three only in a state (or less!)

Donna Hollis now is the only member in Arkansasbut she is busily developing more members. And Teresa Givens in Texas is doing the same thing - and she's not even the Regional Director.

Thanks for all you do!

Guest Column

(The following article is by one of the SDG members, who has been a leader in at least one of the national festivals. She also has a new cassette series that can be ordered from the St. Anthoney Messenger Press, 1615 Republic Street, Cincinnati, Ohio 45210 "God Of Our Mothers", CAS 330, \$16.95 and "Cry of Ramah" Tape \$8 and book \$5 thru Loretto Spirituality Network, 529 Pomona Avenue, Albany, CA 94706.)

FOR THE SAKE OF OUR SISTERS THROUGHOUT
THE WORLD, LET US DANCE NEW DANCES AND
TELL NEW STORIES
by Martha Ann Kirk, CCVI

The United Nations' State of the World's Women 1985, a publication prepared for the Nairobi gathering of women to close the U.N. Decade of Women states:

Women do almost all the world's domestic work which, together with their additional work outside the home, means most women work a double day; women grow about half of the world's food, but own hardly any land, find it difficult to get loans and are overlooked by agricultural advisors and projects; women are one third of the world's official labor force, but are concentrated in the lowest paid occupations and are more vulnerable to unemployment than men; although there are some signs that the wage gap is closing slightly, women still earn less than three quarters of the wage of men doing similar work; women provide more health care than all the health services put together women continue to outnumber men among the world's illiterate by about three to two, but school enrollment is closing the education gap between girls and boys; ninety percent of countries now have organizations promoting the advancement of women, but women, because of their poorer education, their lack of confidence, their greater workload, are still dramatically under-represented in the decisionmaking bodies of their countries.

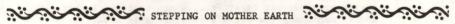
Though all countries except six allow women to vote today, women hold no more than 10 percent of the seats in national legislatures. If the housework that an average U.S. wife did in 1979 had to be paid for at standard rates, it would have cost \$14,500. Unpaid housework in industrialized countries probably contributes 25 to 40 percent of the Gross National Product. Often women who do housework full time are spoken of as "not working" and are not valued.

Women who are educated rank higher in verbal skills than men who are educated, but in the world (excluding China), 130 million more women have not had a chance to learn to read and write. For those females who do get education, the content affects the images that they have of themselves. Textbooks and religious teachings often reinforce limiting stereotypes of women. Ruth Leger Sivard in her international study, Women...a World Survey writes, "Textbook stereotypes, in other words, become self-fulfilling prophecies." Until people have new stories, they live out the old stories.

These situations will continue until women begin to overcome the negative self images they have internalized, and begin to perceive themselves as having equal dignity and value with men. Knowing one's self as created in the image of God is one of the main ways of coming to value the self. Another is having role models with which to identify. In the history of Christianity the feminine images of God and the stories of women role models have often been overlooked. Dance, storytelling, drama, and mime can be particularly effective ways of exploring these beautiful and neglected areas. In my doctoral studies in Theology and the Arts at the Graduate Theological Union and particularly in my studies with Doug Adams at the Pacific School of Religion in Berkeley, I have been pursuing these areas and have gotten very favorable response from both women and men.

Persons interested in exploring biblical role models for women are invited to use God of Our Mothers: Seven Biblical Women Tell Their Stories and Cry of Ramah, Songs and Dances Crying Out for Peace and Justice and Exploring Feminine Images of God. While each can be used separately, the stories, songs, and dances may be used together. These are good resources for retreats, workshops, and series combining scripture study with dance and dramatic arts. Parts of them have been used at the National Presbyterian Women's Meeting, the Catholic Southwest Liturgical Conference, and many ecumenical services and programs.

(The second article is by Al Schreiner and is written for the Maryknoll magazine, March, 1986 issue.)



(The North American Indians revere earth as key religious source of life, power, morality, beauty.)

The elder of the Wenatchee people came to the central pole at a ritual Winter Dance in Washington State. With one hand on a lodgepole pine, this soft-spoken grandmother said, "Sometimes I don't know which way to go. It seems that whichever way I want to go, I find the troubles of my people. All I know is that whichever way I choose I want to step on Mother Earth. She's used to being stepped on and has a true feeling for where I am. She always lifts me up."

The Wenatchee elder spoke eloquently of the central religious value in traditional American Indian Religions, the earth seen as the source oflife, power, morality and beauty. As we attempt, however, to view these values from an Indian perspective, we should bear in mind that while the indigenous people of North America also use the English term "American Indian," they retain their own names especially in their religious activities. In fact, there are no American Indians; rather, they are Iroquois, Ojibway, Lakota, Absaroke, Kwakiutl, Hopi, Choctaw and many more. There are over 283 federally recognized tribes and nearly 200 Alaskan village groups as well as 573 bands in Canada. The complexity and richness of American Indian religion becomes more apparent when we consider that each of these living groups

has evolved its traditional religion from creative exchange with the earth....

The earth is also seen as the source of power. In the arid southwest, native peoples sometimes say that their religion is for "getting rain." Rain for these peoples is a primary manifestation of transformative power on the surface of the earth, changing parched land into fertile fields, providing life-preserving drink for both animal and human....

Morality, in a Euro-American context, is usually based on social interaction and natural processes insofar as they relate to the human. But in the religions of American Indians, morality serves to integrate the human into the landscape. Thus, traditional Indians act towards the earth as they would towards a person. The earth speaks to humans who are called to respond with profound and prayerful awareness, conscious of a powerful presence whose forces control their lives. Yet, Indian morality is not calculated to appease a fearful deity but rather to maintain creative natural harmonies established in the earth at the beginning of time, as described in sacred oral narratives....

Perhaps no religious value of American Indians is so obvious to outsiders as their sense of beauty, displayed not so much in particular forms, such as dancing or singing, but rather in the human spontaneity that performs them. Indian rituals hold a mirror of beauty to the earth itself. Whether danced in the Kachina cycles of the southwestern peoples or in the Sun Dance of the plains peoples, the repetitive act is valued as beautiful because it enters into the recurrent forces of the earth and evokes them. By making such ritual statements of great beauty and drama, traditional Indians believe that they are promoting long life and happiness both for individuals and for the people. Beauty reaches into the inner form of the human, harmonizing it with the forces of the earth that gave it life. So the Navaho singer chants for his people weaving a verbal tapestry of beauty, of living morally with the powers of earth: House made of evening light. House made of dark Cloud. House made of rain. House made of dark mist. House made of pollen. House made of grasshoppers. Happily may we walk. May it be beautiful before us. May it be beautiful behind us. May it be beautiful below us. May it be beautiful above us. May it be beautiful around us. In beauty it is finished (John Grim, chairman of the Religious Studies/Philosophy Department at Elizabeth Seton College, Yongers, N.Y. is author)



Summary of Minutes

SDG EXECUTIVE BOARD

The Recording Secretary will provide a brief summary of the activities of the Executive Board based on the Minutes of each meeting.

January 18, 1986

Meeting in Lancaster, Pennsylvania. A quorum present.

- I. Reports
- A. MEMBERSHIP is 557.
- B. Additional calligraphy by Susan Cole is being used in the Journal.
- C. BIBLIOGRAPHY of Sacred Dance resources of books, pamphlets, articles, films, and general publications is being prepared by Kay Troxell and a nation-wide committee of Guild members. It will be shared with Phoenix Power and Light Company, an organization supporting ministry through the performing arts.
- D. Sylvia Bryant is the new Regional Director for Florida.
- E. OUTREACH 186 flyers were sent to every member in December. Positive response has been overwhelming.
 - Festival 85 financial account has been closed. Final balance of \$1,953.80 was returned to the Program Fund.
 - A form is being mailed to former Festival faculty members to update files.
 - A Program Director Job Analysis has been prepared recognizing both immediate and long-range goals.
- F. Journal Supplement with Director update, Skills Bank Questionnaire, and other information will be mailed to the membership this month.

II. Old Business

- A. <u>Journal</u>: based on reports from the Editor and two ad hoc committees.
 - Function of the <u>Journal</u> is to carry out the Guild's purpose: to stimulate interest in dance as a religious art form, to function as a clearing house for sacred dance activities, and to serve as a resource for sacred dance in education and leadership. (By-laws)
 - Each issue would have a theme selected and publicized a
 year in advance. Articles appropriate to the theme
 would be requested of Guild members. There would be
 input from individual members, from chapters and regions,
 and from the President and Board.
 - 3. Advertising will be solicited to help to defray Journal

III. Action

- A. Motion carried: To allocate money for a professional Print Analysis of all the Guild's printed communications.
- B. Motion carried: To purchase a corporate seal imprinter.
- C. Parliamentarian will investigate the willingness of the Lincoln Center Dance Library, New York, to be the permanent repository of the Sacred Dance Guild's corporate book and papers in return for donated copies of publications written by Guild members.

IV. New Business

- A. International Sacred Dance Festival is planned during July, 1986, in Avignon, France. Omega Liturgical Dance Company and Body and Soul Dance Company have been invited to participate. The Board discussed ways to assist these groups to attend.
- B. Approval was given the Program Director to seek a Program Intern to insure continuity in that position.

Respectfully submitted, Kay Troxell Recording Secretary

February 15, 1986

Meeting in Lancaster, Pennsylvania. A quorum present.

I. Reports

A. TREASURER reported total assets of \$12,482.00 for the month ending January 31, 1986.

B. MEMBERSHIP is 559.

C. <u>Journal</u> Editor has proposed publication of a calendar of <u>sacred</u> dance events to be published between <u>Journals</u>, probably starting Fall of '86.

D. OUTREACH '86

 Responses: Thirteen interested in regional mini-festival (Pilot Project) with program "package;" eight interested in Guild-sponsored Event, and ten interested in serving as SDG Ambassadors at other events.

 Program Director has responded to inquiries and prepared a Workbook for Producing a Festival. It includes site selection, needs and services with itemized check list, faculty, budget, fee schedule, job descriptions, publicity, and time line.

- Board philosophy is that festival faculty should represent all faiths and broad national/international geographic areas.
- Final approval of national festival faculty rests with the Program Director and the Board.
- Director of Regions and Chapters will be helping those responding to Outreach '86 Option II, the Guild-sponsored event.
- E. Vice President listed Guild accomplishments since 1984 with long-range goals: By-laws update, Festival guidelines, long-range program strategy, Outreach '86, Festival '87, Skills Bank and Talent File, guidelines for regions and chapters, bibliography, management procedures, etc.

F. Reception was held in behalf of the Guild at the Schuyler Creative Arts Institute workshop in San Francisco in January. President Gibby is a member of the Institute's Dance Advisory Panel. The founder, Cortlandt Bender, will be in Lancaster to meet with SDG Board members.

G. Print Analysis report is awaited from Bruce Holran, Director of Public Relations, Franklin and Marchall College.

II. Old Business

A. Budget: Treasurer will send income and expense information for the past five years with projections for the current year and comparisons of year-to-date with those projections.

B. Seed money for Outreach '86 projects: applicants will require fiscal responsibility and must submit to Program Director their plans, needs, program and committee members.

Motion carried: Guild will provide seed money for a maximum of three Pilot Projects of Outreach '86, not to exceed

\$500 per project.

C. Policies and Standing Rules: in an effort to make governing the Guild more efficient, the Corresponding Secretary presented policies, recommendations, consensus decisions, etc. gleaned from Board Minutes since 1982. Areas covered are Administration, Finance, Membership, and Chapters. Board members will examine these and determine their appropriateness for policy by the next meeting. Additional areas will also be considered.

III. New Business

A. Fund raising letter
Motion carried: Membership Director may contact Life Members, Directors-at-Large, Past Presidents, and Honorary
Members concerning suggestions for fund raising.

B. Conference on Newsletter Editing, Design and Production:

Journal Editor will be contacted about attending. Print
analysis consultation fee will be used to help send a

Guild representative.

Respectfully submitted, Kay Troxell Recording Secretary

In this issue ...

President's Message	1
SDG Information	2
Editorial	3
Journal Deadlines, Executive Board Meetings	3
Letters to the Editor	4
Guest Column (Martha Ann Kirk, John Grim)	5
SDG Board Minutes	8
How the Guild is Growing	11
Criteria for Christian Dance	13
Sacred Dance Bibliography	14
Chapter News	15
Recommended Reading	16
Sacred Dance Activity	18, 23

Loose Centerfold: News from REgions and Chapters

How The Guild Is Growing

I'd like to share some impressions from our Board meetings of how the Guild as an organization is growing and changing. This is an on-going process. Many of these changes began under previous Boards.

When I first attended SDG Board meetings, as an Eastern Pa. Chapter Rep. in 1981, the Guild was operating out of shoeboxes. Card files were carefully kept by very hard working officers. Since 1982, we have had our membership list on computer, which can print lists or labels, as up to date as the programmer's information. In 1984, the membership approved a change from month by month renewals to a May 1 membership year. This will make possible a much more stable sense of how many of us there are and who is active.

Our growth right now is not so much in size as in style. We have presently about 560 members, not a large number. But spatially we are an enormous organization, spread across the U.S. and Canada, with a few members in Australia and Europe. This makes our written communication very, very important. One of the concerns of the present Board has been to improve consistency and quality in appearance of our printed material. The calligraphy which Susan Cole as President, 1982-84, introduced for the Directory and her mailings has been extended to the Journal. Our Journal Editor, Toni Intravaia, has tightened up the Journal to make it nicer looking and easier to read. Step by step, we are developing an appearance which need not change with future changes in "management."

Our wide spaces also make regional development important. The first Chapter of the Guild was approved in 1980. We now have eight Chapters. Our Director of Regions and Chapters, Martha Fairbank, is working on more development and on dividing or combining regions into more viable units. Outreach '86 is also encouraging local activity. As local programs develop, the chance to participate in a

Festival will no longer be the privilege of a fraction of our members.

The present Board has also made an important change in its own functioning. At times in the past, Board meetings seemed like reunions. Anyone able to come was part of the "family". Family spirit still remains when we get together, but that is not what gets the business done. One of the by-laws changes approved by you through last year's ballots was the distinction between the working Board of eleven members and the Board-at-large as support system, who no longer need feel guilty because they "ought" to show up at a Board meeting sometime. Board meetings are still open to all members, and written input is also appreciated. Another change this year is inclusion of our by-laws in the Directory, so that each one of you can know how this organization is supposed to run.

We on the present Board did a lot of fumbling about as we began our terms of office. Some slippage is unavoidable with each change of officers, but we are doing several things to improve continuity in the future. Our Program Director, Helen Castle, is doing advance planning and establishing a committee for on-going work. Our Secretaries, Kay Troxell and Ruth Becker, are culling old minutes for "standing rules": those day to day policy decisions which weren't big enough to be by-laws. We are hoping to establish funding and marketing structures which will broaden the impact and membership of the Guild. We are developing "official" contacts with organizations of related concerns; some contacts which were strong in the past have fallen away when leadership changed.

As the Sacred Dance Guild approaches its thirtieth anniversary, we are seeking nothing less than a grounding of our spirit and enthusiasm in a businesslike frame: a combination which should keep us thriving for many years to come.

Ellen Roberts Young Membership Director Ardmore, PA

CRITERIA FOR CHRISTIAN DANCE by Doug Adams

Nobel laureate Linus Pauling was once asked, "How do you get so many good ideas?" He responded, "I get lots of ideas and throw away the bad ones." Doing good Sacred Dance comes from learning lots of dances and throwing away the bad ones.

I was recently asked whether a particular dance was appropriate for Christian worship. Not having seen the dance, I could not answer that question; but I did write the following thoughts to which I would invite you to add. As with the ten commandments, many of these are negatives; but editing is basically a process of throwing away the bad.

- 1. Let us throw away dances that are saccharin and would lead the viewer to believe we are to be the sugar of the earth; for Jesus says we are to be the salt of the earth.
- 2. Let us throw away dances that are tepid; for Jesus says we are to be hot or cold and should spit out of our mouths that which is neither.
- 3. Let us throw away dances that are mushy where the dancers are carbon copies of each other as if they have been sucked into a universal mush of divinity; for Christian faith affirms the persistent individuality of each person who may be a different part of the body of Christ and an individual member of it.
- 4. Let us throw away dances that are mindless, or lack body or soul or strength; for we are to love the Lord our God with all our mind, and all our body, and all our soul, and all our strength.
- 5. Let us throw away dances that use only the upper half of the body; for our God created the whole person (head, hands, torso, pelvis, genitals, legs, and feet).
- 6. Let us throw away dances that portray God as always moving like a king: slowly and predictably and triumphantly; for ours is a surprising God who becomes incarnate in Bethlehem instead of Jerusalem, who enters Jerusalem on an ass rather than in glory, who turns over the money changers' tables at the Temple, and who dies on a cross abandoned by his disciples rather than in comfort adored by everyone.
- 7. Let us throw away dances that end with everyone happily together; for Jesus brings a sword that separates father from son, mother from daughter, mother-in-law from daughter-in-law ("which might not requrie much!" as Henry Ward Beecher observed.)

In those rules you may detect a few of my criteria for good sacred dance suitable for Christian worship. No one dance may meet all the criteria we could generate if we spent more time listing what is important for Christian dance. But I am most pained when there is a steady diet of sacchrin dance; for while many words may be used to describe God and Jesus and the Sprit, I do not think "pretty" or "sugary" are among the first thousand terms or even the first ten thousand terms we would learn to apply to God from the Bible.

We may have dances with tenderness; for God is sometimes spoken of in the Bible as like a mother gathering her children. But I see strength in that image. And motherly ingathering is not always tender; although it may make parts of children more tender. Of course, we may have pretty, tepid, happy, harmonious, mushy, sacchrin dances as payers of confession of how we have sinned and fallen short of what we should be; for most of our sins are sins of omission not sins of commission. It is a recognition of that fact that led Martin Luther to say, "Sin. Boldly!" And in that same recognition, let us DANCE MORE BOLDLY!

SACRED DANCE BIBLIOGRAPHY A REQUEST FOR RESOURCES

An annotated bibliography of resources available in sacred dance and related fields is being prepared by Kay Troxell and a committee of Guild members: Doug Adams, Carolyn Deitering, Margaret Taylor Doane, Connie Fisher, Alice Rader, Dana Schlegel, Mark Wheeler, and Mary Jane Wolbers. Suggestions, however, are sought and welcomed from all SDG members.

The sacred dance bibliography will be shared with Phoenix Power and Light Co., a non-profit organization focused on interfaith training and support for ministry through the performing arts. All bibliographic material will be maintained on the Phoenix computer with accessibility and preparation credit to the Guild.

General subdivisions are (1) sacred dance books, (2) booklets and pamphlets, (3) magazines and recent (ten years or reprinted) magazine articles, (4) film and video, and (5) general (classic publications in biography/autobiography, choreography, body awareness, notation, non-religious dance with children, etc. that would provide helpful resources for the sacred dancer and enthusiast.

This is an ongoing project. Since the bibliography will be computerized, it will be available for regular updating.

Information needed: author, title, publication date, number of pages, cost, annotation (note on content), International Standard Book Number (if book is still in print), and publisher with address. For film and video: length of time, color or b&w, film mm. or video, date, producer, annotation, rental fee, and rental source with address.

Please send any recommendations or queries to Kay Troxell, 1441 Hiemenz Rd., Lancaster, PA 17601. The Board of Directors is enthusiastic about this massive project. The deadline is May 1. The first edition will be available this summer.

Chapter News

REGIONAL DIRECTOR ARKANSAS: Donna Hollis danced Feb. 21, Cathedral of the Holy Cross, Boston, Ma; Mar. 21-23 at St. Paul Cathedral, Minneapolis, MN; April 4-6 at Sacred Dance Workshop, St. Michael's College, Winooski, VT; and will dance May 16-17 in Omaha, NE and May 18, LaCrosse, WI. (Contact for all information: Rick Poole, phone: 609-953-0297.)

EASTERN PENNSYLVANIA CHAPTER: Did a "Show and Share" workshop, April 19 at Zion Lutheran Church, Flourtown, Pa., and had their annual meeting at that time.

METROPOLITAN CHRISTIAN COUNCIL OF PHILADELPHIA: will sponsor a Festival of Pentecost at the Mann Music Center, May 17 beginning at noon with picnic and activities in drama, dance, etc. The ecumenical service will begin at 3 p.m. which will include a dance "Spirit of the Living God". (For information contact Ruth Anne Rude 215-434-7376.)

North and South Carolina held a workshop on Feb. 15 with about 35 present, held in Chapel Hill., Pat Nesbitt, Regional Director.

Maggie Kast, sponsored by Catholic Theological Union, Chicago, Ill, gave a workshop "Embodied Prayer" from January through March.

THE COLUMBIA-WILLAMETTE CHAPTER: "Re-Creation at the Coast", Camp Magruder, Rockaway, Oregon, Feb 21-23 with Peter Valance of Scotland, and Bruce Smith, Director of NW Afrikan American Ballet.

SUNRISE SPRINGS, SANTA FE, NEW MEXICO: July 28, August 4, 5, 6-8 August 13-16, 18-24, 24-26 featuring Dancing Cello-Dancing Tao, The Magic of "The Magic Flute", Self-Expression through Music Improvisation, Musical Improvisation with David Darling, Native American Art, The Hard and The Soft: A Warrior's Journey, Leonard Energy Training: A Way of Health and Renewal. For further Info: Sunrise Springs, Route 2, Box 203, Santa Fe, N.M. 87501.)

LAKESHORE CHAPTER, Janet Skidmore President: Christmas Carol Dancing in Chicago December 14, 1985 and Spring Workshop, Kenosha, Wi April 12.

REGIONAL DIRECTOR FOR KENTUCKY, Fran Delaney: "Celebrate Life" for a Presbyterian church; Magnificate daned at the Christmas Eve Midnight Mass. Article on Sacred Dance published in Liturgical Commission newsletter March, 1986. Workshop with Dene Lose at youth conference of the Church of Christ, March. Edie Jones, Sally Rothenburger, Valerie Aldridge continue dancing and choreographing in the area.

REGIONAL DIRECTOR, KENTUCKY, Rev. Nancy Phillips: April, 1986 presented dance at the First Central Congregational UCC in Omaha.

REGIONAL DIRECTOR, IOWA: Laura Schwerin reports no activities.

SOUTHERN CALIFORNIA CHAPTER: Stella Matsuda, Alleluia Dance Theater, COMING July 25-30 at LaCasa de Maria, Holistoc Workshop for Women focuses on the body, spirit, mind-meditation, relaxation, exercise/dance, prayers, nutrition, etc. (Danced "The Christmas Light" at Trinity Lutheran Church in Victorville on Christmas Eve and on Feb 21-23 had a LaCasa De Maria Workshop in Santa Barbara, CA..) For furtherinfo write Stella Matsuda, Box 641, Moorpark, Ca 93020.)

Rocky Mountain Sacred Dance Guild: Sat., Feb. 22 presented Carla de Sola in workshop and concert in the Great Hall, Iliff School of Theology: "Dancing the Gospel of Peace" From Death to Life and "Spark of Remote Light" from "Candles in Babylon" by D. Levertov.

Rocky Mountain Sacred Dance Guild: COMING: Spring Festival,
May 4 at All Saints Church, 2559 So. Federal Blvd, Englewood, Co.

Pacific School of Religion: COMING: Dance in Worship & Spirituality workshop, August 4-8, Berkeley, California (with Margaret Taylor Doane, Carla DeSola, Carolyn Deitering, Gwendolyn Watson, Doug Adams, Cynthia Winton-Henry, Connie Fisher, Dance Packard, Barbara Lyon, Clif Trolin, Christopher Maier, etc.) Visual Arts in Worship and Spirituality, July 28-Aug. 1 and Bringing to Life Biblical Humor: Mime, Drama, Storytelling, and Clowning August 11-15.

Recommended Reading

1.

Available now from St. Anthony Messenger Press, 1615 Republic St., Cincinnati, Ohio 45210:

THE DESERT SPEAKS: A JOURNEY OF PRAYER FOR THE DISCOURAGED (Two cassettes and lyrics) CAS 240 \$14.95

THE SONG OF ST. FRANCIS: A CELEBRATION OF THE SEASONS OF HIS LIFE (Two cassettes and lyrics) CAS 950 \$14.95

SEASONS: MEDITATIONS AND SONCS FOR LENT AND ADVENT IN THE SPIRIT OF ST. FRANCIS (Two cassettes and lyrics) CAS 990 \$14.95 SONG OF THE SPARROW: MEDITATIONS AND POEMS TO PRAY BY. (Book) SBN 261 \$3.95

FRANCIS: THE JOURNEY AND THE DREAM (Book) SBN 075 \$2.95 CLARE: A LIGHT IN THE GARDEN (Book) SBN 547 \$2.75 Please enclose payment plus \$1 shipping if order under \$10.

2.

Review by Doug Adams of Joan Huff's <u>CELEBRATING PENTECOST THROUGH DANCE</u>, 28 pp. Available at \$3 per copy plus \$1 postage/handling from The Sharing Company, P.O. Box 2224, Austin, Texas 78768-2224.

After providing a historical review of Pentecost and the dances and movements associated with Pentecost, Joan Huff shares choreographic ideas for many Pentecost dances based on a variety of themes from wind and fire to new wine to a birthday party to Afro black dance celebrations; and she builds different dances on a variety of dance styles from black dance to jazz to Israli dance.

And her use of lively dance that affirms all body parts is especially appropriate for Pentecost when the Spirit fills and animates all. The whole body and the whole world are sacramentalized by the Easter and Pentecost events. The Incarnation spreads as we become the body of Christ....

Until recent years, much liturgical dance has left in doubt whether God created the whole body. Frequent movements of head and hands and upper torso have affirmed that God created those parts. But the pelvic area has often been static in sacred worship not knowing who created the lower half of the body. Joan Huff's dances help us affirm that God created the whole body and that the Spirit animates the whole body as we become the body of Christ.

3.

IRISH DANCE & SPIRITUALITY: RELATING FOLKDANCE AND FAITH by Cynthia Sautter, edited with introduction by Doug Adams, 1986, 31 pages, \$3.00 plus \$1 for handling/postage from The Sharing Company, P.O. Box 2224, Austin, Texas 78768-2224.

Cynthia Sautter explores in this volume how Irish dance is useful for creating "dances with a 'prophetic' message: e. g. interpretations of prophetic readings from the Bible, statements of social justice, or more traditionally, when a sense of comm-

unity is desired." And she makes it clear that in the community produced by Irish dance there is a freedom of personal expression and human interaction not as evident in folk dances from some other countries. The table of content is as follows: Introduction: The Uses of Ceili Dance, The Sacredness of Irish Dance, Theological Reflection, Religion and Dancing in Ireland, Irish Dancing, Group Dances, Using Irish Dance in the Sanctuary, Dancing an Irish Hymn, Afterword, Bibliography.

4.

LITURGICAL DANCE by Gloria Weyman & Lucien Deiss. Guide Book & Audio Cassette in Deluxe Binder \$29.00; Liturgical Dance Videotape, VHS or BETA, \$49.00; Complete Set, Guide Book, Audio Cassette in Deluxe Binder, and Video Tape, Introductory Offer \$59.00 Regularly \$78.00. Add 10% for shipping and handling.

NALR presents <u>Liturgical Dance</u>, a videotape and book directed and choreographed by two renowned artists, Gloria Weyman and Lucien Deiss. Enjoy the beauty of over 100 dancers from an average parish as they dance for the Lord in colorful and dignified costumes. The book includes the biblical and traditional rationale for liturgical dance, choreography and music for the nine dances presented on the videotape. Also an audio cassette of the music for rehearsal or performance use.

Sacred Dance Activity

CALIFORNIA -

Margaret Taylor Doane: I was coordinator for the May Fellowship celebration May 3 of Church Women United in Fresno. I included our Ecumenical Dramatic Movement Choir. The theme was Action for Peace so our numbers included "Long Chain" and "No One is an Island."

Martha Fairbank: Body and Soul Dance group from Berkeley, will be touring in the late spring: Atlanta, GA on Mar. 6-10 (Contact Meredith Greene, Holy Innocents Episcopal Church, 404-255-4023), Duke University, Durham, NC Mar. 11-12, Duke Chapel (Contact Martha Fairbank, 1515 Pinecrest Rd., Durham, NC 27705, 919-489-3092.).

COLORADO -

Rocky Mountain Sacred Dance Guild presented JOY IN WORSHIP with Rochelle Alicia Strider of Creative Spirit at Queen of Peace Oratory, Denver on November 2.

The Rocky Mountain Sacred Dance Guild will present Carla DeSola of the Omega Dance Company in a week-end package of a workshop from 9 to 1 p.m. Saturday, February 22 at the Iliff School of Theology, 2201 So. University Blvd and a Concert and Reception at 4 p.m. on Sunday February 23 all for \$25. For further information write Rocky Mountain Sacred Dance Guild, 762 Olive Street, Denver, Co. 80220.

DISTRICT OF COLUMBIA -

<u>Sally Walton</u>: July 14-16, 1985 the Church of the Good Shepherd in Norbolk, Va sponsored Midsummer's Nights, a three-evening choice of courses on church architecture, Old Testament, Compassion, Spiritual Direction, as well as my own course "Moving in the Spirit."

For further information on SYMPOSIUM '86!, Washington D.C., August 5-8, 1986 "Jesus is Lord of America" write: 9131 Fletcher Pkwy, Suite 124, La Mesa, Ca 92041.

ILLINOIS -

The St. Louis Regional Worship Symposium was presented October 24-26 1985 at Son-Life Church, Collinsville, Ill, East of the Arch.

On December 7-8 T'ai Chi Ch'uan: Inner Martial Art/Sacred Dance was presented by Lana Spraker at the Oasis Center, Chicago, Illinois.

Faith Clark: In January I did the Lord's Prayer as a devotion in motion for my father's Memorial Service. It is not a type of service that would be done often, but one that was important for me and my family. My Dad was an Episcopal minister, and the service was held in St. Paul's Cathedral in Boston. Since it was not easy to rehearse with the organist, I chose to do it with my sisterin-law speaking the words. I kept most of the choreography in the upper body, head, and arms, using only small turns in place and level changes to give dynamics. The dance was placed in the service where an anthem or special music might have been done. For those who love sacred dance, a time of loss is also a time to dance.

James Jana, Mark Strand and Maggie Kast performed Ralph Vaughn-Williams Gloria in G Minor, February 17, 1985 at Cathedral of St. James Episcopal. On April 11 they presented "Actions, Gestures, and Bodily Attitudes" at the Chicago Public Library Cultural Center. On March 6 Maggie danced and spoke the part of Moses in 6 enacted readings from the book of Exodus at a Lenten Vesper service at St. Thomas the Apostle Catholic Church in Chicago. Using a performance concept, developed by Father Nelson Belizario, the readings were divided among a narrator, God and Moses, and organ music variations on the Kol Nidre. The altar was moved to permit travel between the assembly and the sanctuary, as Moses moved from the people to the mountain, and lighting of the tabernacle area was varied appropriately.

NEW HAMPSHIRE -

Elsie Keeffe, Allison Howard, chaired with Lois Emond, Pat Walker, Rosalie Branigan, Betsy Collins, Tommie Demers, Debbie Stackpole as leaders in a Sacred Dance workshop held October 4,5,6, 1985. The Main Street United Methodist Church in Nashua was the scene of joy and sharing, hesitancy and eagerness as Christians and Jews from the New England area met to share and learn in a common bond of using the media of Sacred Dance to enrich our worship of God. Dances "Create in Me a Clean Heart", "We are the World", "By Your Touch", sharing of dances by various choirs and "Holy, Holy, Holy" "O For a Thousand Tongues to Sing", "Our Faither" and the closing Psalm 150 praised God in Dance and left each one renewed to truly serve God through the media of dance.

NEW JERSEY -

October 28 the Rutherford Congregational Church in Rutherford, New Jersey, sponsored a workshop on faith and art led by Phil Porter of Body and Soul Dance Company.

The New York Times on September 9 featured an article about Avodah, the professional dance group directed by JoAnne Tucker, Westfield, N New Jersey. Temple Emanu-El, Westfield, commissioned a new experimental work for a special Sephardic Sabbath Service on March 1. The work for four dancers explored prayer from a "vertical" point of view—a praising of God as we face each other—inspired by the seating arrangement in Sephardic synagogues.

St. Paul's Liturgical Dancers, directed by Colley Ballou, dance at services for Thanksgiving, Christmas and Easter. The younger members of the group danced to the music of Hear My Words by S. Paulus, for which two children sang the solo parts, and The First Song of Isaiah on April 28. The group danced "For the Blessings of the Field", at Thanksgiving; "Communion Prayer" for Advent and "Candlelight Carol" for Christmas. This group also hosted a sacred dance workshop on November 2 inviting the Sacred Dance Choir of the First Congregational Church of Irvington as guests.

The Sacred Dance Choir of the First Congregational Church, directed by Ann Herrick, of Irvington, enacted the Story of Christmas with appropriate music and Scripture

Nancy Brock, Montclair, presented a chapel service on April 14 at Hollins College, Va. Her solo program The Dance of Life was given in New York City April 27 sponsored by Friends for the Arts at Fifteenth Street Meeting of the Religious Society of Friends (Quakers). October 6 Nancy led a workshop "Introduction to Sacred Dance" at Interweave Center for Holistic Living in Summit. Another is planned for January 12, 1986. She also did a group of medieval Christmas carols arranged for choir and instruments at the Presbyterian Church of Chatham "A Day for Dancing."

NEW YORK -

Nancy Roth, Scarsdale, Holy Cross Monastery reports:
The Spirit Moves, workshop/retreat with Carla DeSola and Nancy Roth,
Jan 11-13, 1985 integrated body and spirit in an experience of dance
as personal prayer and public worship, in the context of silence
and theological reflection.

Three weekends: Jan 31-Feb 2 with Lee Brunner, Contemplative Movement
April 18 - April 20 with Rev. Nancy Roth, Christian
Meditation: Rody and Soul

Meditation : Body and Soul

June 6 - June 8, Carla de Sola, Dance as Liturgy For further information write: The Guesthouse, Holy Cross Monastery, West Park, N.Y. 12493, Rev. Nancy Roth.

Constance Durant, Schenectady, conducted an Easter workshop during April, 1985 in St. Mary's church, Hudson.

Joan Huff, Oswego reports: October 5 Paula DuMont and group had a workshop featuring dance as a form of prayer and spiritual development. This was held in the Rochester area. October 26-28 the Body and Soul Dance Co was in Ithaca for a conference on women in religion at Cornell University. Joan Huff on October 27 gave two sacred dance sessions at the Syracuse Cayuga Presbytery's Big Event for Youth. She adapted the candle procession of Barrie Gibby to light the advent candles on Dec. 8 in the Oswego Presbytherian Church.

NORTH CAROLINA -

Pat Nesbitt of CHIME reports: The Christ Lutheran Church, Durham, had its Sacred Dance Choir under Pat's direction, conduct a service workshop in June 1985 for the Unitarian Retreat in Washington, N.C. centered on the Niocene Creed which they broken into sections or concepts and illustrated each by dance. In August they presented the dance section for a Christian Family Retreat at Campbell College which centered on Creative Forms of Worship for the family. In July CHIME had a one day workshop on Sharing Advent, Teaching Advent and Discussions on Advent.

Jo Schwarz, liturgical dancer, led the Worship Dance Workshop with Children of the Summer Celebration July 23-28, 1984, for the First Presbyterian Church of Wisston-Salem.

Martha Fairbank, reports: Donna Hollis, Regional Director for Arkansas, led a workshop on October 11-12 in Dallas Texas with dance as prayer. She danced four pieces at a John Michael Talbot concert in Toronto, Canada, St. Paul's Church on October 18; danced the same at St. Bartholmew's Church, NY, Nov. 22-23; also at St. Andrew's Catholic Church, Coral Springs, FL on Dec. 13 and danced a Christmas program on Dec. 15 at the Church of the Visitation in North Miami, FL.

Dorothy Henderson's Sacred Dance Group danced at a new church in Waldoboro, Me on Nov. 10. Dorothy is the Regional Director for Maine.

OKLAHOMA -

Joella Chew choreographed the cantata "Joseph" by David Johnson for the Crown Heights Christian Church, Oklahoma City in May, 1985. She and Tim Reynolds created "Sacred Arts, Inc," a professional company that will promote spiritual understanding through the performing arts. Joella danced 3 solo performances of "Lord of the Dance", Psalm 139 and "Will the Circle Be Unbroken." Four churches in the area joined together for 2 performances of "God's Trombones" in December for which Joella did the choreography.

Millie Slier and Rev. Russell Bennett of Tulsa created a devotional service to include movement for and with residents in nursing homes. She also participated in the dance portion of a Religion and The Arts week at John Knox Presbyterian Church in Tulsa. Millie danced the Introit in Thanksgiving Sunday service, Psalm 8 to the spoken word. On Christmas Eve she danced a lullaby to Berlioz "L'Enfance du Christ," at the Fellowship Congregational Church

New member <u>Betty Frey</u> of Bartlesville taught creative movement for K through 3rd grade in First Presbyterian Church summer school. She planned a presentation for the local ministerial alliance and also worked on dance with children and an Orf instrumental group.

OREGON -

From <u>Jane Rickenbaugh</u>, Milwaukie: "Peace People's Circus" has performed for two years at various settings: schools, peace rallies, and churches.

Arts in Lutheran Worship "Playing at Worship" has been presented over ten times to church groups in Oregon and Washington, primarily as a Sunday Service. As the dancer I protray the figure of Wisdom. In the beginning of the service I dance and speak of Wisdom with God creating the universe. The text is from Proverbs 8. I have also used this dance separately in many church services as the Old Testament lesson.

The Ecumenical Resource Fair at Warner Pacific College, Portland on the 16th and 17th of November, 1985 featured <u>Doug Adams</u> on Education for Life: Education, Humor, and the Unexpected.

WASHINGTON -

The Sacred Dance Guild of Columbia Willamete Chapter and the Liturgical Arts Resource Center at Marylhurst presented the 7th Añnual Christmas Carol Dancing on Sunday, December 8, 1985 at Marylhurst College.

WISCONSIN -

Margaret Dunn, Racine reports on LET IT HAPPEN RETREATS: Creation in Reflection - in Peace - in Leisure - in Community. The dates: Nov. 22-24, 1985; Feb. 21-23, 1986; Mar. 14-16, 1986, April 18-20, 1986; and July 14-20, 1986 at Windhover, a spacious home on the shores of Lake Michigan near Racine for women of any age or faith, women in peace or justice work, any woman interested in deepening her spiritual life. For information write Margaret Dunn, OP, 5635 Erie St., Racine, WI 53402. (414-639-4100)

Share in a community of interfaith dancers, choreographers, clergy, and lay people who are ministering and worshipping through movement.

festivals, workshops, their times and locations; music and movement ideas; an annotated bibliography of works in print on sacred dance are available through newsletters and journals.

members receive encouragement and share and celebrate together via local chapters of the SDG, mini-festivals, national dance festivals, and frequent mailings regarding touring leaders in religious dance.

FOR MORE INFORMATION ON MEMBERSHIP contact: Ellen Roberts Young, 214 E. Athens Ave., Ardmore, PA, 19003, (215) 649-2526.

Late and Later SACRED DANCE ACTIVITY

From Sacreddance Notes, 7513 Frederick Lane SW, Albuquerque, NM 87105 Rose Mitchell, new in town, and new Sacred Dance Guild member. Rose gives workshops concentrating on authentic movement as contemplative prayer. (Contact her at Sagrada, 242-1304)

From Omega Institute for Holistic Studies Summer 1986:
There are many programs listed from June on. Some special programs: August 18-22 "The Mystical Quest", August 23-24 "Adventures in Self-Exploration", July 7-11 "Earth Mysteries", ne 30-July 4 "T'ai Chi Chuan", "Body Tuning", July 14-20 Iyengar Yoga for Practice and Teaching". For further information: Omega Institute for Holistic Studies, Lake drive, RD 2, Box 377, Rhinebeck, NY 12572.

From Arkansas Regional Director: Donna Hollis: with John Talbot performed March 21 at Basilica of St. Mary, Minneapolis, March 23 at St. Theresa Church, Trumbull, Ct, April 25 at St. Aloysius Church, Spokane, WA, April 27 at The Chile's Center, Portland, Or., and will perform on May 16 at Omaha Music Hall, Omaha, NE, May 18 at Viterbo Music Hall, LaCrosse, WI, June 27 at Seattle Arena, Seattle, WA.

From Massachusetts: Joan Sparrow reports "Skyloom" performances: September morning worship in church in Quincy, ("A Happy Dance" and 3 dances in Shaker tradition), "Grant Us Peace" for the Nashua workshop in New Hampshire in October, Columbus Day danced in a Peace Day program in Townsend, In December prepared a Peace Day Celebrations booklet, in March danced in a Belmont church to prepare for Palm Sunday, March 11 "Peace and Beauty on Earth" and on May 20 a similar program in Lexington.

From California: Margaret Taylor Doane reports January 26 an Intergenerational Festive Processional at the First Congregational Church in Fresno with 24 participating. She also had 2 sessions on "Dramatic Movement with Children" for the Lutheran Church School teachers.

PHOENIX POWER & LIGHT COMPANY, P.O. Box 820, Oxon Hill, Md, 20745 announces Conferences: Grinder's Switch, Tennessee: April 13-18, Storytelling and Preaching; Edmonds, Washington: April 18-20 Clowning, Mime, and Storytelling; Tampa, Florida, University of South Florida, Clowning, Puppetry and Storytelling; Cleveland, Ohio, July 20-26 at John Carroll College, Clowning, Mime, Puppetry, Dance and Storytelling.

PEACE PEOPLE'S CIRCUS: is a celebration for peace using the performing arts to present images and experiences. The theme is the transformation of agression and frustration into cooperation and hope. For further information or booking write Peace People's Circus, 4318 SE Jefferson, Milwaukie, OR, 97222.

GRETCHEN CARROLL (Mrs. Alf. L.): Sept 10 short history of Sacred Dance and danced "Nobody Knows the Trouble I've Seen" at Presbyterian Church, Beaufort, South Carolina, 29902; November 17 was part of series "The Arts in Religion" for the Episcopal Church. (This happened as Gretchen says:"I am grateful for the opportunity to awaken Church members to the beauty and spiritual significance of

Sacred Dance. And of course it would not have been possible without experiencing this summer's Guild Workshop (1985 Festival). I have not yet recovered from the 'high' of that week!"

MUSKEGON (WESTERN MICHIGAN): Beth Spencer, Cathy Pasternak of Faith Alive Dancers, 2231 Southwood, Muskegon, Mi 49441: I felt that SDG should be aware of one dance company, "Faith Alive," a Muskegon based ecumenical Christian dance company. Our broad repertoire consists of readings from Scripture, poetry, contemporary recorded music (Christian), and traditional hymms. We tour many area churches of various denominations and participate in worship services or special programs. October 27 traveled to Fint with 30 minute lecture-demonstation at Vision of the World Minstries. For more information: Cathy Pasternak or Beth Spencer.

LANCASTER, PA: News from Dana R. Schlegel. As Director of the growing Arts in Ministry program at Lancaster Theological Seminary, I am delighted to share that we offer regular dance classes on campus. We call this new venture "A New Leap" and seek to involve both dancers and non-dancers alike in basically non-performance oriented technique classes. This (performance) will come, eventually, but for now we're working on getting our future clergy to move well. . . and that's a BIG step in the right direction!!!

SAINT LOUIS, MISSOURI: From Sr. Maria Beesing, O.P.: (Aquinas Institute, 3642 Lindell Boulevard). Enneagram: Basics was the title of a workshop on January 11-13, 1985. The Enneagram is a personality theory which originated in Sufism, the mystical tradition of Islam. It was used by the Sufi masters as an aid in guiding spiritual development of their disciples. Adhering to the practice of the ancient Near East, the Enneagram has been handed on by oral tradition from one master to another.

According to the Enneagram, (literally, "nine points") there are nine basic kinds of personalities. Each of these types is described by a set of observable behavioral characteristics. The distinguishing characteristics for each type is a basic compulsion which unconsciously governs behavior.

FRIDLEY, MINNESOTA: From Cindy Boggs: The following was a first of its kind. The Archdiocese of Saint Paul and Minneapolis sponsored a three evening workshop in February "Movement and Dance in the Liturgical Setting". It explored the History of dance in worship, set guidelines for what skills are necessary for liturgical dance and provided a series of skill sessions on the responsorial dance, processional dance, and dance for a variety of ritual actions. Julie Carda and Cinda Boggs led the workshop.